

THE

SEPTEMBER, 1939

# QUILL

A MAGAZINE FOR WRITERS, EDITORS, AND PUBLISHERS



"Hot off the press!"

—Photo by Harold M. Lambert

# THE QUILL

A MAGAZINE FOR WRITERS, EDITORS AND PUBLISHERS

Founded 1912



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Cover Photo—Harold M. Lambert . . . . .	1
At Deadline—R. L. P. . . . .	2
Hysterical Headlines!—Raymond Clapper . . . . .	3
I'm Not Shirking MY Job!—R. E. Stoutenborough . . . . .	5
Stories That Go to Sunday School—William A. Rutledge, III . . . . .	6
How Mickey Finn Landed on the Comic Page Beat—Robert B. McNitt . . . . .	8
Newspapers in an Era of Things—Donald J. Sterling . . . . .	10
Confessions of a Correspondent—Leon Kay . . . . .	13
The Book Beat . . . . .	15
Kiper's Kolumn—James C. Kiper . . . . .	16
Who—What—Where . . . . .	17
As We View It . . . . .	18

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## AT DEADLINE

By R. L. P.

**W**E'VE been encouraged by an increase in the receipts of "best headlines of the month" entries from hither and yon.

Keep up the good work, you lads and lassies, and if possible send the original headlines so that we may save them.

We aren't interested so much in "boners" in the headlines (although we're glad to see them, too) as we are in clever headlines, unusual headlines, different headlines. Those that have a snap in them, perhaps a pun, perhaps a bit of verse, etc.

Let's see which section of the country can produce the best ones for next month's department!

**F**ROM down Florida way, Harris Powers, of the Ocala *Morning Banner*, sent a batch of headlines he had written for that paper.

All of them come in the "different" category but we'll select these two as being the best of the lot:

An 8-column line of last September, when the world was wondering what moment war might come:

**TICK-TOCK-TICK ; ?? HOURS**

**LEFT ; HE MAY MARCH TODAY**

Another head of about the same period, also an 8-column line:

**THEY RESUME SLICING TODAY**

**Four Big Chiefs**

**to Discuss**

**Carving Czechs**

**JACK HAGERTY**, of Aberdeen, S. D., is back again with a couple of heads, the first from the Aberdeen *Morning American* over a story telling how Italians were writing doggerel about being forced to use new substitutes for coffee already not so much coffee as it was something else. The head read:

**Italians List Their Woes in Verse**

**As Coffee Goes From Bad to Worse**

From the Sioux Falls (S. D.) *Argus Leader* he sent this one—which may take you a few minutes to figure out:

**Doctors Advise**

**'gnidaer gniws'**

It was over a story about some noted doctors saying that a person could read rennam siht ni tes saw epyt fi retsaf thus obviating the necessity for the

[Concluded on page 4]



Raymond Clapper

**O**UR curse in this business of turning out newspaper copy is overemphasis and straining for headline smashes.

This comes about partly because of the kind of headlines we use, which attempt to freeze some sensational report into a fixed letter count. And it comes about partly from the pressure upon all newsroom workers, from managing editor on down, to whip up a lead that will knock the reader's eye out. This incessant pumping up of news leads and heads is, I think, and I believe a great many of my colleagues will agree, a curse which leads to overemphasis and distortion of news.

**T**HE dispatch from Washington which caused President Roosevelt to issue his recent statement criticizing the *United Press* was worded carefully and with restraint. It stated what I believe to be the fact, merely that the President and Secretary Hull were reported to have "disagreed on the language of a neutrality message to Congress."

Even granting that the language of the dispatch may have been a shade too strong, it was not a sensational incident that the two men, with implicit confidence in each other, should have had differing ideas as to whether the note to Congress should be belligerent or conciliatory.

But the headline over the dispatch in the newspaper which was first to reach the President's desk said: "Neutrality Note Splits FD and Hull." That colored the whole dispatch and pumped it up into an inside crisis and gave an exaggerated emphasis to the differences over technique in dealing with Congress.

Such differences occur all of the time and are part of the day's work in

# Hysterical Headlines!

## Straining for Page One Smash Brings Overemphasis and Distortion of News

By RAYMOND CLAPPER

Washington Correspondent, Scripps-Howard Newspapers

the government or in any private business organization. In this case the matter certainly was news but by the time it got into the paper, it was dressed up in box-car headlines which distorted it out of all proportion to its significance.

Editorials, when they are not swept out of bounds by extreme bias and prejudice, usually present an incident in much more accurate perspective, with shadings and proper emphasis, and with the background, conflicting considerations, inconsistencies, and other ingredients to an adequate understanding of the matter in hand.

**S**OME months ago a witness before the Dies committee revealed that one of the leaders in an anti-Semitic movement had written to John Hamilton, chairman of the Republican National Committee, and had obtained from him a list of members of the Republican National Committee. But this development was handled by the newspapers as if Mr. Hamilton had been implicated in the anti-Semitic movement.

Actually, his office did send out a printed list of the national committee members. That list is available to

everyone who asks for it as all newspapermen in Washington know. The list is printed in the *World Almanac*. Yet the testimony of the Dies committee witness was reported seriously, in dead-pan style which gave it the color of a significant disclosure.

The dispatches were grossly unfair to Mr. Hamilton who only a few months before had taken the lead in opposing an anti-Semitic candidate for the Senate, the Rev. Gerald Winrod, of Kansas. Hamilton's record was clear beyond question yet over a whole week-end—he stood before the country suspect. He demanded an opportunity to be heard by the Dies committee and cleared himself of any connivance with the anti-Semitic movement. But his denial probably never caught up with the distorted impression conveyed in the first news reports.

Such unfortunate and unjust reports come, not from a deliberate desire to misrepresent, but from straining to get a lead, a headline, from overdramatizing under pressure of competition. There is competition among reporters to make page one. There is competition among managing editors to lay

**T**IMELY, indeed, is this challenging article in which Raymond Clapper, Washington correspondent for the Scripps-Howard Newspapers and national honorary president of Sigma Delta Chi, treats of overemphasis and distortion in news presentation and pleads for sane, objective coverage during the coming Presidential campaign. His remarks were a feature of the recent national convention of Sigma Delta Chi, professional journalistic fraternity, at Stanford University.

Clapper is a veteran of the capital corps, having 20 years of brilliant Washington experience behind him. His column from the capital has been rated by fellow correspondents as the most significant, fair and reliable.

Born in Kansas and educated at the University of Kansas, he entered newspaper work on the *Kansas City Star* in 1916. He then joined the *United Press* and served in Wisconsin, Milwaukee, St. Paul, and New York before going to Washington where he was chief of the Washington bureau from 1929 to 1934. He developed a political column for the *Washington Post* and was head of the national bureau of that paper before becoming political commentator for the Scripps-Howard papers.



down a page one that will make the reader gasp.

**N**OW we come to the columnist. He is being pushed around now. But the column—when not abused, and I grant that it is subject easily to misuse—represents one of the most forward techniques that has been introduced into the modern newspaper. It has introduced flexibility in the presentation of news and situations by breaking away from the stereotyped “who, what, when, where” lead with its trick emphasis and pumped up clichés.

The writer of a column can move into his piece naturally, shading the emphasis, keeping the elements of the piece in perspective, interjecting the qualifying statements, looking behind the scenes to show the reader what is really there. The columnist, having a fixed position, in the paper, is relieved of the pressure to strain his copy to make page one.

He doesn't have to write for headlines. He doesn't have to treat the pompous utterance of a tin-horn politician with the solemn gullibility that the news-reporting tradition seems to demand. The columnist can take that for what it is worth and then go on and tell the reader where the body is.

One reason the politicians are screaming about columnists is that the columnists have spoiled the game which trapped news reporters into reporting politicians with dead-pan seriousness. The columnists are showing up the politicians—they are telling how the congressman who is trying to scuttle the wage-and-hour law has his whole family on the government payroll. This kind of realistic reporting that is being done by the columnists is driving the politicians crazy.

In all of this I do not mean to belittle the straight news reporter. On the contrary, every columnist can well emulate the reporter's scrupulous regard for accuracy, and take the pains to verify his information, that the straight reporter takes. Newspapers need both reporters and columnists. They need the columnist chiefly because the news columns are so stereotyped in news writing formula that the regular reporter cannot really tell his story in the paper as he tells it to his colleagues in the press room. The columnist unchained by the news writing formula, is free to write the rest of the story that the regular reporter has to leave out.

**N**EXT year is going to be the biggest political year since 1912, perhaps the most spectacular one of our generation.

Next year is going to be important to the future of democracy because it will determine, to a considerable degree, whether we are going to continue the effort that has been made over the last few years to modernize our democracy to deal with problems created by new conditions of life in the Twentieth Century, or whether we are going to try to turn the clock back to the dear dead days. It is possible to turn back the clock. But the world goes on and the problems with which this Administration has been wrestling will still be with us. We may be able to ignore them for a time. But they will in time force themselves again upon us, and perhaps not in such manageable form as they did the last time.

We have seen democracy rot in other countries. I don't want to see it rot here. Neither do I want to see it racked to pieces by extreme experiments which pull and haul at it beyond its strength.

**T**HE conservative Republicans have been more than slow in recognizing that modern times call for the protection of the government in new spheres—in stock market regulation, in adequate relief for the unemployed, in some provision for old age, in protection of the right of collective bargaining, in protection for the underpaid sweatshop worker.

The New Deal Democrats have been more than slow in recognizing that good intentions are not alone sufficient, that these intentions must be implemented by workable laws, by reasonable administration, and by a general efficiency of management which will inspire the confidence of the country instead of its mistrust.

I don't care which party carries on after next year provided it undertakes to make our democracy serve the needs of the whole people in an intelligent way. The wise voter, I believe, will wait and see what sort of wares are offered to him before he makes up his mind. I don't think either party has the next election in the bag. More than that, up to now I don't think either party has a record that deserves that it should have the election in the bag.

**T**HIS election is going to be so important that in all fairness, the politicians and the press ought to give the people a chance to think. I don't have any expectation that it will happen but it would be a great service to democracy if the issues and the personalities could be discussed with reasonable good temper and a cold eyeing of the facts. We would get better results if we could think in political campaigns

with our brains instead of our glands.

Having observed politicians in action for nearly a quarter of a century, I don't expect too much of them in this regard. But I hope for more from the press. Now, if ever, the country needs from its newspapers objective reporting, fair sizing up, common sense thinking. Let the old red herrings stay in the can.

There will be enough heat in the campaign without the newspapers and particularly the columnists working themselves up into a lather also. The main thing is to find out what is happening, what it means, and tell it to the readers as clearly as possible. In a riot, the coolest people ought to be the reporters who are covering the story. This election is going to be something of a riot and it behooves all of us in the working press to go into it with the cool poise that comes from keeping one's feet on the ground.

## AT DEADLINE

[Concluded from page 2]

fo edis rehto eht ot kcab levart ot eye the column each time a new line was .nugeb

**S**TAN SWINTON, of the *Michigan Daily*, Ann Arbor, jumps into the fun with a couple of heads written for that paper. Surely you've read of the blast Gov. Dickinson, of Michigan, loosed about the Governors' meeting in New York, followed with other prohibition-blasts on the “high life” of the big cities?

Well, this is the head Swinton wrote for one of the stories telling of the Governor's attack:

**Those Aren't Leering Lotharios,  
Governor—They're Dodger Fans**

Then, this one over a story pertaining to Freddy Hutchinson, rookie pitcher of the Detroit Tigers:

**\$50,000 Lemon  
Sweetening Up**

**A**ND now, just a line about Robert B. McNitt, who tells the story of Lank Leonard and Mickey Finn in this month's issue.

Mr. McNitt, who is secretary and editor for the McNaught Syndicate at 28, formerly edited the *Evening News* in Southbridge, Mass., and the *Journal* in Knoxville, Tenn.

When O. O. McIntyre died a little more than a year ago, and Charles B. Driscoll was assigned to write the “New York Day by Day” column, McNitt was assigned to Driscoll's former job as editor of the syndicate.

# I'm Not Shirking MY Job!

## A Young Weekly Editor Discusses His Experiments With the Editorial Page

By R. E. STOUTENBOROUGH

Publisher, Maroa (Ill.) Sentinel

**I**'M only a weekly editor in a town of 1,200, but I have an editorial page that is paying me dividends.

My editorials may be nothing to boast about—probably not a Pulitzer prize winner in the lot—but nevertheless my readers like my editorial page as well as they do the popular page of local briefs.

I've done a bit of experimenting with the page and, believing these efforts may be of interest to other weekly editors, pass them along for whatever they may be worth.

**T**HE first thing I decided when I outlined my own tabloid weekly was that my editorial page would be my own, not one of clipped and canned editorials.

The next conclusion was that the editorial page would have to be different if I expected it to be read. The headlines would be informing to the reader. The writing would indicate inspiration and not drudgery. The subject matter would include as many different fields and topics as possible. And the editorial page would indicate to the reader that the editor was definitely interested in the general welfare of the community and its people.

**V**ARYING make-up distinguishes this week's editorial page from that of the previous week. Of course, there is a limit to the shifting that is possible and there must be some repetition, but the same make-up is never used two consecutive weeks.

My editorial page consists of two 19-em editorial columns, and two 13-em columns in which appear a cartoon and a by-line column. Some weeks the strictly editorial column leads off; next week the by-line column will occupy first place, with either a one- or two-column head which is sometimes boxed; and occasionally the cartoon holds the spotlight.

Under this arrangement, the wide columns, the narrow columns, the by-line column, the cartoon are never in the same place in succeeding issues.

**T**HE reader desires a page that is easily read. While young readers can read small type, older people find it most difficult, and since the editorial page following is found chiefly among the latter group, newspapers should make an attempt to please them. With this thought, I elected to print my editorials in 12 point type.

**I**N the August issue of The Quill, Marvin H. Creager, editor of the Milwaukee Journal, raised the question whether newspaper editors were shirking their jobs and letting the syndicated columnists handle all controversial subjects instead of staff writers.

This article, coming from R. E. Stoutenborough, publisher of the Maroa (Ill.) Sentinel, an independent weekly, sets forth his conception of the editor's job and how he is carrying out that conception in regard to his own editorial columns.

His first contact with journalism was as business manager for his high school paper. On entering Monmouth College, Monmouth, Ill., he intended to study dentistry but the pull of journalism proved even stronger so he began writing sports for the college paper. Later he transferred to the University of Illinois and was graduated in journalism from that institution in 1938. He found a job on a Galesburg, Ill., weekly but left it in October, 1938, to launch his own newspaper at Maroa. Some day he hopes to put his experience in the weekly field to good use on a daily newspaper.



R. E. Stoutenborough

Most newspapers have a small enough body type, but when this same size is used in the elongated editorial column it appears even smaller and more difficult to read. While the average editorial page is blurred and black, mine is clear and white. Larger type, I find, also adds to the attractiveness of the page.

**T**HE editorial headline should be informing and not merely a label. I cannot understand why editors feel that the rest of the paper should be dressed up with colorful headlines, yet be content to let the editorial page go marching ahead in a traditional bleakness called "dignity."

If newsy headlines are proper for my front page, then newsy heads are proper for my editorial page.

On my editorial page, headlines serve two outstanding purposes; as a summary of the news and as a page dress, because I am convinced that the editorial page is no different than the front page. If my editorials are to be read by the great majority of the subscribers, the headline must give a summary of the text. The reader can use the editorial headline, just as on the front page, to sort the material he wishes to read.

This spring, I wrote an editorial centering around the spring clean-up theme. In it I discussed what I thought were some new angles to the old story, and I wanted very much for that editorial to be read.

I knew that if the editorial were

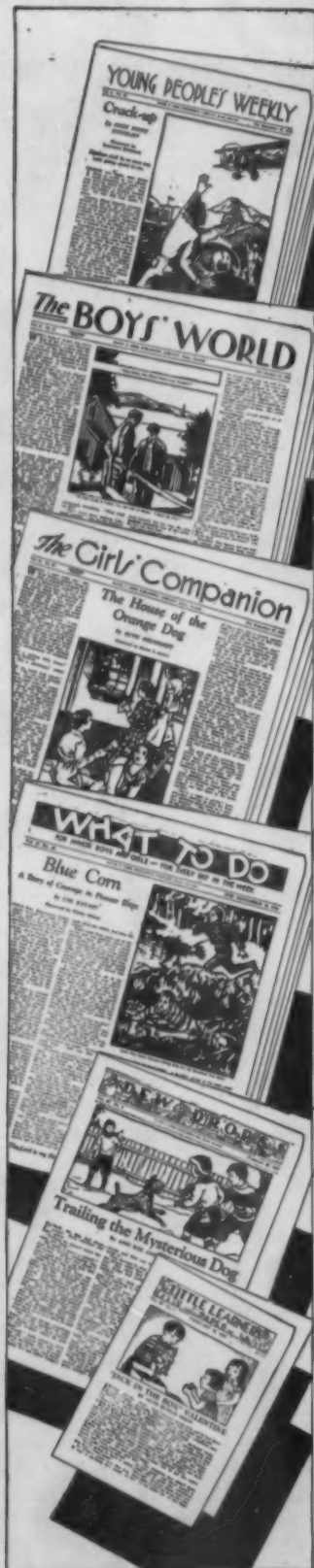
[Concluded on page 15]



# Stories That Go

## Some Suggestions on Writing for the Juvenile Publications

By WILLIAM A. RUTLEDGE, III



Through these publications of the David C. Cook organization numerous writers have made their start in the magazine world. Many of them still write for this group.

DAVID was the journalist of Biblical times—the gifted and inspired author of the lyrical psalms of the Old Testament. It might be said that the David of present-day journalism is the David C. Cook Publishing Company of Elgin, Ill.

The six Cook weeklies stand out among the leaders in the field of scores of church publications. All Sunday School papers, subscribed to by churches of many denominations and distributed to those who attend the Sabbath meetings—their never-ending aim is the building of Christian character.

In the nation's publication business there is no friendlier or more receptive market. Their editorial policies are as inspiring and uplifting to the writer as David's psalms have been to the church-goer.

OUR spokesman for the Cook company is Thomas S. Huntley, a quiet, keen, and scholarly-appearing young editor who is an alumnus of Beloit College. His particular responsibility in the Cook organization is managing and editing the *Boys' World*.

To him, free-lance contributions are an important and valuable source of material for his columns. "No publication stagnates as rapidly as that which is staff-written. There is a burden of conceit upon the editorial staff of any publication that believes that it can produce the best possible material for its readers month after month. The essential for any publication's ruddy and healthy complexion is new writers—eagerly and energetically trying to click.

"That does not mean that writers jump into print with one leap; although that is often the impression. A publication may introduce a new by-line and on the editorial page present a biographical sketch of the writer that might lead the reader to believe the author was suddenly seized with inspiration and dashed off the piece. While that may be true in rare cases, nevertheless it is unavoidable that the consistently successful writers must

put in their 'licks.' Sooner or later, regardless of the amount of genius with which they were endowed, they go through that long, disheartening, and discouraging grind. It is only through this process that their talents are expanded and seasoned to the utmost.

"Publications—bidding for the reader's attention at intervals of varying frequency—can expect that through the cultivation of contacts with new writers that they will get a fresh slant and a renewed quality of vitality into their pages. You can't hand the readers the same tailor-made pieces issue after issue. We get wagonloads of stories, written in the stereotyped plot patterns. The plots can be recognized so easily that the reader can anticipate the climax and conclusion soon after he has begun reading.

"Originality is a rare and much-wanted quality. New writers should bring in new characters and at least give new twists to old plots.

"FOR the Cook publications, you can't write down. Our readers won't listen for two seconds. To approach the boy, you must talk to him man-to-man, and the girl likewise.

"Although our publications are in the religious—and not the secular—field, point No. 1 is that you can't preach. We want moral stories; but not stories with a moral tacked on the end.

"Many of the manuscript offerings immediately eliminate themselves from consideration because they can be classified at one extreme or another. They are either too saccharine and sissified to be acceptable; or they are too raw and rough. Our stories must be wholesome and emphasize character. This is not attained through sacrifice of plot.

"While there are precise taboos, on the whole the Cook editorial policy can be summarized with the statement that anything that would be objectionable in a Sunday school would be objectionable with us. Crime, movies, war, theater, stage, dancing, sport fish-

# to Sunday School

ing and hunting, and the circus are forbidden themes. We emphasize constructively those uplifting themes that contribute to character development.

"The desired story backgrounds include Bible times, high school life, athletics, adventure, mystery, and vocations. Stories with a vocational background should be written from the point of view of the young reader. While the primary purpose of all stories is to enlighten and entertain, a new factor has asserted itself. The boy of today is job-conscious. He has been brought up in the depression years and is keenly concerned over the matter of making a livelihood in his later years. Stories with business or occupational backgrounds command his interest. But stories concerning business must keep in mind the age limits of the boys to whom we are appealing.

"**Y**OUNG folks of today are surprisingly well informed. They are right up to the minute on affairs. They are reading far ahead of their years. We find that a great many of the teenage boys and girls are regular readers of such publications as *Reader's Digest*. Authentic background and vivid knowledge of subject matter are imperative.

"Editors, and it's a standing complaint, I presume, have their patience taxed by the violation of instructions. We broadcast to writers on every possible occasion, for instance, that we do not want stories involving murder.

Yet the month's mail seldom fails to bring lurid stories from hopeful authors. We specify that 2,500 is our maximum length, but that does not deter writers from shipping book-length manuscripts to us for consideration."

**T**HE new writer will find the editors of the Cook quintet of Sunday School papers as fair and square as they make 'em. The editors dote on promptness in reporting. Their minimum of one cent per word is the best rate in the religious field. They also buy photographs.

Whenever the case warrants, the Cook editors assign one or several reasons for rejection of a submission. Seasonal material should be submitted from four to six months in advance. Contributions should be addressed direct to the editor of the paper for which the author prepared them.

David C. Cook, III, grandson of the founder, is editor-in-chief.

A postcard request will bring complimentary copies of any of their publications.

The individual requirements of the Cook publications, as given by their editors, follow:

*Young People's Weekly*—Miss Florence B. Palmer, Editor. For young people, 17-25. Short stories of 2,500 words. Serials of from two to six chapters of 2,500 words each. Must have a wholesome, vivid, vital idea of Christian character-building value to impress the reader. No place here for



William A. Rutledge, III

the goody-goody story. Realism that will enable the reader to identify himself with the story is essential. Romance may appear but must not dominate the story. Stories of married life are taboo. Miss Palmer is a stickler for novel plots and realistic conversation.

*The Boys' World*—Thomas S. Huntley, Editor. Here the audience is boys, 13-17. Huntley holds their interest through well plotted stories of real action. His boys don't want preachments. They are accustomed to real stories, many of them written by such nationally famous writers as Earl Reed Silvers, Russell Gordon Carter, Roy J. Snell, Samuel Scoville, Jr., and others. Authoritative sports stories will get a glad hand here, using the sport as a background only. Huntley leans towards the stories that instruct and elevate as well as entertain. A good story with a background that is reasonably informative—keeping in mind the reader's age—as to an occupation, a period of history, or a locale is that much better a story. Lengths for fiction run around 2,500 words. Good shorts of 1,500 are particularly scarce and come in handy at make-up time. Also a market for editorials, 75 to 200 words. These must be slanted right. Photos with captions on unusual and successful boys are welcomed for consideration.

*The Girls' Companion*—Miss Anna Margaret Stansell, Editor. This is the feminine counterpart of *The Boys' World*. Although the principal character should be a girl, boys may be introduced into the story. Sports are occasionally used, although winning a contest is not in itself sufficient motivation to justify a story. The market

[Concluded on page 14]

**N**UMEROUS professional writers have gained their first experience in writing fiction and articles for magazines through the David C. Cook publications for the Sunday School field, where they found friendly and helpful cooperation from the Cook staff.

In this article, written by William A. Rutledge, III, frequent contributor to *The Quill*, you get a firsthand picture of the inner workings of that organization, the magazines it produces and of the editorial requirements and needs for each. Perhaps it will prove the open door through which you can satisfy that urge to enter the magazine writing field.

Bill Rutledge, who is associate editor of Collyer's News Bureau in Chicago, Ill., syndicator of sports news and features, is a graduate of the University of Iowa School of Journalism where he won the Mott prize for the best-written news story of the year. He served as sports editor and city editor of *The Daily Iowan*. Following graduation, he bought and operated a weekly at La Grange, Ill., before joining the Collyer organization. He has written fiction and feature articles for numerous newspapers and magazines.





Kitty Kelly

Pretty Kitty Kelly is Mickey's heart interest—and if he gets a break some day, maybe she'll be Mrs. Mickey.



Mrs. Finn

Sure and any mother would be proud of a boy like Mickey, and Mrs. Finn's no exception.



Flossie

Mrs. Tom Collins, if we know our comic strips, also a member of the comic page force to be reckoned with.



Larry King

Kitty Kelly's uncle and one of Mickey's friends and supporters.

# How Mickey Finn Landed Owes It All to Lank Leonard's Sales Talk, Popular Cop Says

By ROBERT B. McNITT

Editor, the McNaught Syndicate

**"Y**OU must be nuts!"

It was the president of a large sporting goods manufacturing company speaking, and he was addressing one of his salesmen in the lobby of the Commodore Hotel in New York, early in the spring of 1925.

The salesman had been traveling for the firm for five years, had practically the entire United States as his territory, and had been doing at least a little better than just all right financially. Hence the exclamation of, shall we say, amazement. The salesman had just announced his intention to resign—and become a newspaper cartoonist.

**I**T was a rather risky hop for a man of 29 years to attempt, but the salesman made it. His business card, at the time he made the hop, bore the name, Frank E. Leonard and announced that he was a factory representative with offices at 258 Broadway.

Today his business card is his comic strip, "Mickey Finn," syndicated by the McNaught Syndicate of Greenwich, Conn., and, with the "Frank" changed to "Lank," it is presented daily and Sundays in most of the cities he formerly visited selling bats and balls.

Many comic strip characters resemble their creators and Lank Leonard is a ringer for his lovable cop, "Mickey Finn." He's more than six feet tall, weighs close to 200 pounds, and has the map of Ireland on his face just like Mickey.

Other characters in his strip have been patterned after real people whom he knows and understands—his own mother was the inspiration of Mickey's mother; and Mickey's dizzy "Uncle Phil" was inspired by Lank's own Uncle Phil, an Irishman of the old school who never had much schoolin'. And so on through most of the members of the strip's cast who daily bring their real wholesome humor to so many American homes.

**L**ANK waited a long time to take cartooning seriously, but the years he spent worrying about excess baggage

and crowded hotels, were not wasted. Knocking around the country gave him an opportunity to learn human nature and that knowledge undoubtedly has played a more important part in his attaining success than has his natural ability to draw.

Leonard had always been able to draw, after a fashion. As a kid in his home town, Port Chester, N. Y., he had copied Happy Hooligan, Buster Brown, Little Nemo and the Katzenjammer Kids. In high school he was the art editor of the school's paper. And later, after getting a job as a bookkeeper in one of his home town's factories, he drew cartoons for the plant's "house organ" and began dreaming of becoming a sport cartoonist like Tad or Bob Edgren some day. But the world war caused the detour.

**H**E enlisted in 1917. Army fare fattened up the skinny frame which had earned him the nickname of "Lank," and when the Big Mistake was over he came out of the service more interested in sports than in drawing. Professional basketball soon claimed all his spare time.

His course, however, was being steered toward a drawing board even though he didn't know it. Designing a new type of suction sole basketball shoe, the forerunner of the present type now in popular use, he contacted the sporting goods firm which eventually hired him as a salesman. And as their representative he came in contact with all the big shots of sport's Golden Era—the era of Ruth, Dempsey, Tilden and Jones—with the result that the old urge to be a sport cartoonist began to buzz again.

**I**T was while on a business trip through the Middle West that Lank first gave serious thought to making the switch back to his first love.

On a train enroute to Omaha from Sioux City, he chanced to meet the late Clare Briggs. Briggs was on a promotion tour for the syndicate that handled his stuff and agreed to look at some of Lank's drawings the follow-



# on the Comic Page Beat

ing day—the drawings were in Lank's trunk in the baggage car ahead. And the next day Briggs looked them over at Omaha's Fontenelle Hotel.

"They're pretty crude," he said, "but there's no doubt that you have talent."

Carey Orr, the political cartoonist on the *Chicago Tribune*, said practically the same thing and suggested a correspondence school course to be taken, one put out by the W. L. Evans School of Cartooning, in Cleveland. So when next in Cleveland, Lank visited the school, enrolled, and became probably the dizziest correspondent any correspondence school ever had.

One lesson would be mailed in from Toledo; the criticism and the next lesson would be mailed back to Lank at Grand Rapids; and that new lesson, when completed, would be mailed back to the school from St. Paul. But eventually the course was completed, to be followed by night school sessions at the Academy of Fine Arts in Chicago and the Art Students League in New York—with Carey Orr checking the progress that was being made each time Lank hit Chicago. And finally, in 1925, Orr said he thought Lank was ready.

**LUCKY** breaks helped Leonard wiggle into the cartoon field after he had burned his bridges.

Someone told him he might get a job as an animator at one of the several movie studios in New York. That was before sound revolutionized the movie

industry and before Mickey Mouse was born.

"Felix the Cat" was then the star animated performer and it was to the studio where Felix was ground out, that Lank went first. But there was no opening, nor were there openings at the studios producing the "Out of the Ink Well" series, and the then so popular "Aesop Fables."

But at the Bray Studios where the "Dinkey Doodle" animated cartoons were being made, there was a ray of hope. One of the animators had been stricken with acute appendicitis and was being rushed to the hospital as Lank came in. When the excitement died down, Lank was told that the director, a Mr. Walter Lantz, would grant him an interview. And then Mr. Lantz told him he was sorry—there was no question that Lank could draw, his samples spoke for themselves, but he knew absolutely nothing about the intricate art of making cartoon characters move across a screen.

**BUT** that night one of those things happened that sound more like fiction than fact.

Returning home to Port Chester on one of the crowded suburban trains from Grand Central Station, Lank was seated in the smoking car reading one of the Metropolitan sport sheets. A man entered the car, spotted the vacant seat alongside of Lank and sat down. It was Mr. Lantz, who, it developed,

[Concluded on page 19]



**Mickey Finn**

Clean-cut, honest and sincere, Mickey is one of the most popular heroes of the comic pages.



**Uncle Phil**

Possessed of a knack for getting into one jam after another, Uncle Phil keeps Mickey worried.



**Lank Leonard, Creator of Mickey Finn**

THE QUILL for September, 1939



**Tom Collins**

Mickey's pal and fellow cop in blue—as loyal a friend as a man could find anywhere.

**T**HE major contribution of the United States to world affairs has been enterprise.

Within 150 years what was a collection of 13 scattered colonies along the Atlantic seaboard has expanded into the America of today. We are a nation of 130,000,000 people possessed of and by things, the real worth of which we haven't had the time nor intent to appraise.

We are told that we produce 16 per cent of the world's wheat, 29 per cent of the world's cotton, 32 per cent of the world's copper, 34 per cent of the world's coal, 35 per cent of the world's electric power, 43 per cent of the world's lumber, 53 per cent of the world's corn and 62 per cent of the world's oil.

We possess 68 per cent of the world's automobiles, 51 per cent of the world's telephones, and 60 per cent of the world's gold.

And we have seven per cent of the world's population!

**THINGS!** Things! Things! We are surfeited of things so that there are all too many people, as it has been said, who know the price of everything and the value of nothing.

Furthermore, whether we will it or not, the center of world power is fast moving westward across the Atlantic. To acclaim it or to deny it, is of no avail. The fact remains that the ball is being passed to us with responsibilities akin to the opportunities it affords.

And all this in 150 years! We are a veritable freshman in the college of human history.

**W**E are young—we are virile—we are restive—we are forever going places. The geographic bigness of our country and its scattered and diverse resources permit of large scale excursions into seeming crazyland.

We are an impulsive people, half-way methods do not satisfy us. To-wit, the ill-conceived adventure into national prohibition. Our progress is one of antagonism. The pendulum swings this way, abruptly it swings back, but never to the point where it started. Thus is our progress measured.

The buoyant optimism that characterized the winning of the West was a triumph of individualism. Our great movements of today are the result of organization. The lack of restraint of the earlier period has yielded to the regulation and regimentation of this time.

There are social stresses and strains aplenty, but the winds shift frequently. In other words, we don't all go cock-eyed at the same time.

# Newspapers in an

The collective common sense of the whole people is the anchor which enables us to weather economic, social and political storms of greater or less degree.

The creation of creature comforts has been our main mission for a long time. And when the history of this period is written by the chronicler in the years to come, it will probably rate a few lines to the effect that this was the era in which man learned to fly.

**BY** this time, you will have reason to inquire what has all this got to do with newspapers.

Plenty. The newspaper is the best instrument we have with which to record for ourselves and posterity the accurate picture of the society it serves.

And the newspaper—collectively speaking—is no better or worse than that society.

Are the newspapers doing a good job of picturing the period day by day? I certainly think they are.

I have neither time nor patience for him who makes the blanket charge that all news is poisoned at the source. It just isn't so. One might as well declare with a broad sweeping assertion that all courts are corrupt because one judge is jailed for selling decisions; that all dealers in securities are crooks because one goes to Sing Sing, that all labor leaders are bad because one betrays his fellows, that all preachers are indecent because one violates the virtue of the choir singer.

**T**HERE was a time when an individual with a hatfull of type and a hate could start a daily newspaper and conduct it with this limited investment and less responsibility. Those days are gone. Nowadays, capital and plenty of it is required to give birth to a new newspaper venture and to nurse it to health and strength.

Today newspaper production is factory production. Each individual institution buys quantities of raw white paper each year and transforms it into a marketable product each day. And it certainly does not follow that it can sell its soul in so doing and survive.

I want to emphasize here and now that regardless of all its costly mechanical equipment and motor delivery trucks, the newspaper now, as in the years long gone, has only one substantial asset and that is reader confidence. The reader must have faith in its integrity. This same reader con-

## Press Must Note Danger If It Is to Retain the Con

By DONALD J.

President, American Society

fidence, an accumulation of years of performance, is not to be idly booted away by calloused indifference to the public interest, and which reader confidence, in turn, will withstand assaults from bilious, bigoted and designing sources.

I firmly believe that newspapers are better today than they ever were. They have to be to live. And at that two score of them have passed from the picture in the past two years because they could not meet mounting production costs. However, the fewer the newspapers the greater the suspicion that monopoly attends newspaper publication which can deny a voice to whom it chooses. This is a danger signal to the newspaper. Also, too much unanimity of newspaper opinion, however honest, is not helpful to the popular conception of newspaper influence. Recall the electoral votes of 46 of 48 states which dropped into the Roosevelt bag in 1936 with the majority of the major newspapers of the country gunning for him.

I return for a moment to emphasize that newspaper publishing today is business—it is big business. In any community the newspaper will measure up in this category with the other essential enterprises of that community.

**T**HESE are trying times for the newspaperous responsibility to their readers; a great ever had; all accompanied by high costs and ties lies in the high mortality rate among years.

This survey of the newspapers and the Sterling, president of the American Society convention of Sigma Delta Chi, profession cisco a few days ago, should be of interest with the publishing world.

Mr. Sterling, a graduate of the University staff of the Portland Journal in 1909 as Staff Editor in 1919 and has continued in that position American Society of Newspaper Editors, presidents before becoming the present head of the Oregon chapter of Sigma Delta



# an Era of Things—

## nger Signals Along Its Path e Confidence of Its Readers

WALD J. STERLING

an Society of Newspaper Editors

In January, 1938, the three Portland daily newspapers were compelled to suspend publication for five days because of a strike of the typographical union. On the day the strike went into effect the Portland papers were providing full-time employment to 1,728 persons. In addition, 7,005 others were receiving compensation as carriers, agents, correspondents and the like, a total of 8,734 persons directly affected. That is one phase of what I mean by big business.

This very bigness magnifies our responsibility, moral and material, and the bigger we are the more important it is that we keep the common touch for without it we are sunk. There is nothing venal in a high hat except that it makes a dandy target.

**T**HERE doubtless are cases where the counting room policy controls newsroom policy. This is shortsighted. Cooperation and mutual understanding, yes; control either way is not sound sense.

There are those who maintain that we are unfair in our presentation of news. However, examine all the newspapers which we individually represent for a given day and you will be impressed with the similarity of play given the news of that day. Our col-

newspapers of America—faced with a tremendous; a greater newsgathering load than they've high costs of operation. The proof of the difficulty among dailies during the last two or three

ers and the times, therefore, made by Donald J. an Society of Newspaper Editors, at the national professional journalistic fraternity, in San Fran- of interest to all those engaged in or associated

the University of Michigan in 1908, joined the 1909 as Sunday Editor. He became managing d in that post to date. A charter member of the er Editors, he served as first and second vice-present head of the organization. He is a mem- ma Delta Chi.

lective news judgment is so much the same that standardization tends to stamp our products, especially our Sunday newspapers.

In the August issue, *Fortune* presents a reader survey of the newspaper that is not entirely complimentary to the newspapers. However mistaken the newspaper may regard some of these views of itself as expressed in the *Fortune* survey is beside the point. The important thing is that such viewpoints are expressed. What to do about it? There is little that can be done with the biased mind that cannot think straight about the newspaper or anything else. There is much that can be done about honest and unbiased criticism. This the newspaper can meet in an honest and unbiased manner to mutual advantage.

There is one rule, however, that should be observed in every newsroom and it is more generally observed now than it was 25 years ago. That is the rule of common decency. Wherein do we serve the public interest by unwarranted invasion of personal privacy of the individual in picture and story just for the sake of the picture and story? The measure to be applied is not the penalty of libel, but the tenet of common decency and the welfare of society as a whole.

**I** REALLY believe that we place too much emphasis upon politics at the expense of economics. No one enjoys the play of a political campaign as a backstage observer more than I, but we are inclined to neglect the substance for the form.

Political changes do not always bring economic changes—even through regulation and regimentation as we have observed—but economic changes often do work political changes for the simple reason that people vote more on their pocketbooks than on their principles. Hence, more attention should be paid by newspapers to the economic forces which after all dominate society along with political forces, moral forces and legal forces.

These four essential elements are present in divers degrees in almost every situation. It is impossible to unscramble them. The trick is to identify their relative strength and merit in attempting to appraise a given circumstance. For example, the recent outcry against continued shipment of scrap iron to Japan expressed a moral sentiment against a perfectly legal trade practice in accordance with the



Donald J. Sterling

Japanese-American trade treaty in effect since 1911. This concise conflict between the moral and legal aspects in this single instance is typical of the interplay of elements with which we have to deal all of the time.

A newspaper must possess a soul, a realization that its power and influence come not from pressure and dictation, but from an everyday practice of fair play that begets and holds the faith of the reader.

Habits of fair play, the purpose to present all sides of a public controversy in this period when class struggle is more and more to the front, need not be manacled because newspapers are private property.

**T**HE alternative to a privately owned press is a publicly owned or publicly controlled press, and the people of those European countries in which these plans prevail today are not a free people as we understand freedom. Today, for instance, suppression and falsification of news is a virtue in Germany. Today anything that Goebbels does not like cannot appear in the German press and much of what he does permit to be printed has never had its face washed with fact.

And the press in Italy, too, is in a strait jacket. It was not long ago that we read the accounts printed in the German and Italian press of the visit of England's king and queen to the United States. They are quite typical.

Germans read that Washington's reception of the king and queen was almost a social catastrophe because of the number of congressmen who absented themselves and that Negro singers and America's most radical elements were the principal guests invited to meet the sovereigns.

Italian newspapers featured a dispatch saying that Mrs. Roosevelt, after quarreling with her mother-in-law, served the royal guests sausages made of buffalo meat.

Such is a sample of the press in the dictator countries. But it is not new. What has become the modern newspaper had its beginnings in England 300 years ago. Between 1642 and 1649, 170 newspapers were started in England. When Oliver Cromwell became dictator he, like the current dictators, frowned upon freedom of the press and in 1655 decreed that there should be only two newspapers in the nation and that each must be edited by government agents. How Hitler and Mussolini have taken a leaf out of Cromwell's book!

A free press is the right of all the people and the chief institution of a representative government. With a free press gone, gone also are the other three freedoms guaranteed in the bill of rights, namely, freedom of speech, freedom of religion, and freedom of assembly.

**WHAT** are we engaged in—a profession? A six per cent investment? Or a calling? Dub it what you will, it is a grand undertaking and for these reasons:

It is free from the tedium of basket or button making. It has none of the monotony of the assembly line. There is a new and fresh output several times a day.

We are dealing with the most current commodity in the market.

Our interest consists in the maximum reader interest of the most people.

I am too practical minded and too experienced to gloss its glamor. It is not all beer and skittles. There are necessary tasks that are dull—and self-discipline is required as in nothing else.

We may clock its returns for payroll purposes, but we cannot meter its interest.

It offers more security of tenure than formerly, as it should.

It requires imagination, intelligence, tact and integrity.

It builds an unwritten code of ethics that there are certain things that are not done.

It invites cynicism and cultivates the judgment to resist it.

It demands at least a superficial knowledge of many things if, perhaps, a thorough knowledge of nothing.

**AND** here I want to put in my word of commendation for all first-class schools of journalism.

At its annual meeting in Washing-

ton in April, the American Society of Newspapers Editors went on record unanimously as approving the general purposes of the proposed national council of education for journalism and authorized its president to appoint a representative of this society to serve as a member of that council.

Accordingly, as president of the society, I have renamed Casper S. Yost, of the *St. Louis Globe Democrat* to represent the society again in this endeavor.

This proposal for this council is the outcome of a number of meetings between representatives of the American Association of Schools and Departments of Journalism, the American Society of Newspaper Editors, the American Newspaper Publishers Association, Inland Press Association, National Editorial Association, and the Southern Press Association. This National Council would be composed of representatives of these five newspaper organizations and others that may come in later, and representatives of Class A schools which are the only ones to be definitely organized and which have promoted high standards of education.

This is in line with similar action taken by the American Bar Association and the American Medical Association, relative to law schools and medical schools.

**IT** is quite clear that as time runs, new members in the ranks of newspaperdom are being recruited more and more from schools of journalism and it is of mutual advantage that newspapers themselves take increasing interest in the schools and their procedure.

Competent handling of the day's happenings requires a background of knowledge of what it's all about. Then what can be more helpful than a sound academic training in history, economics, political science and at least a speaking acquaintance with newspaper technique?

Our job is not only to know what is going on, but to be able to appraise its social worth.

In that connection, let me cite one outstanding example. I cherish more than I can express the friendship of a dozen or more experienced Washington correspondents like my long-time friend, Ray Clapper.

I have been going to Washington once or twice a year for nearly 20 years and have long since learned to regard the collective opinions of those newswriters on public men and affairs as eminently dependable. They don't give a whoop who is president; but they are vitally interested in the play

of politics that makes this or that person presidential timber. Do you think for one minute that they collectively write biased bunk at the dictation of their home offices? They do not.

And the same integrity of purpose is the stock-in-trade of every reporter everywhere.

Another point. As we all know, President Roosevelt holds semi-weekly press conferences. He is much given to "off-the-record" stuff for background purposes. Perhaps the boys chafe under so many confidences, but is it not remarkable that considering the army of accredited men and women that now attend those conferences and the temptation of competition that these confidences there given are held so inviolable?

That's the discipline and training and integrity that begets self-respect in this news-gathering business.

**ABOVE** all, however, if we do not believe in what we are doing, we have no business doing it.

I am no doddering dodo to counsel those who may contemplate newspaper work. However, as one who has spent more than 30 consecutive years in it; one who has no illusions about it, and yet who still believes in fairies and Santa Claus, who subscribes to the oft-made statement that no newspaper ever lost any influence that it deserved to keep; may I say that if you are worth a damn, you will get restive as hell at times and regard your editor as a dumbbell who has no eye for talent—that's swell. Those are growing pains. And as time runs and you develop, you may say like Mark Twain, "When I was a boy of 14, my father was so ignorant I could hardly stand him around. But when I got to be 21, I was astounded at how much the old man had learned in seven years."

We, as newspaper folk, have a real job to do from the editorial page standpoint. I have little patience with this "molder of public opinion" stuff. The function of an editor is to make people think and not to tell them what to think.

And the editor of today has to be good to get and hold an audience. When once in the long ago his chief competition was the preacher, today he must compete with, to mention a few, the periodical press, the radio, the talking picture, the theatre, the lyceum and the church.

Again let me say that in newspaper work perhaps more than in any other activity, we must have faith in ourselves and in the paper with which we are associated if we are to expect

[Concluded on page 19]



# Confessions of a Correspondent!

## Some Stories-Behind-the-Stories Show the Headline-Hunters at Work Abroad

By LEON L. KAY

London Bureau, the United Press

**H**OW does covering a story in Europe differ from covering a story in the States? I'll ask one. What reporter at home can honestly say an important story he was after depended on a package of macaroni? It sounds crazy, but I'll get back to that one later.

In the U. S. you go for the story to the most likely place. In Europe to the most unlikely. Scotland Yard, for instance, is the last place a foreign correspondent expects to find police news. They have been known to refuse to give the first name of a policeman who testified in open court.

Not that we don't keep trying to change all this. We still hope that some day when we call up Downing Street the Prime Minister will personally come to the phone. But we mostly always end up by putting on our gumshoes.

Cubs in America dream of playing detective and breaking the story of the year. Ace reporters there are gum-

shoes on occasion. But these are special occasions. In Europe reporters are gumshoes as a routine thing. We know our sources much better from the back door than the front.

**N**EWs, of course, does sometimes come straight from the prime source and you can say so. But generally when it's official it's not exclusive. And probably isn't news any more. Anyway, who can get excited about a handout even if it does bear a royal coat-of-arms?

Wide acquaintance in the U. S. is essential to get the tip on a story. But in Europe wide acquaintance is just as necessary for the follow-through after the tip has become common property.

A big international story, perfectly coppered, may be splashed all over the world's front pages, but the European officials most directly concerned will barefacedly stick to denying it—you would think forever—and then sud-



Leon L. Kay

denly and blandly say it's true. You can't hurt their feelings by pointing out their inconsistency. It's high-class diplomacy here.

Meanwhile, some reporter, who possibly has been digging for weeks and is sure of his facts, is carrying the load, and risks being called a liar in the end.

**E**VERYTHING in Europe is a BIG SECRET. That's the official attitude down to the most insignificant departmental clerk. But everybody is always handing BIG SECRETS around. It reminds you of an old ladies' tea party. Perhaps about one-tenth of what you hear is true, but which one-tenth?

How does an American reporter here try to get at the facts? Well, he gets in on the tea party. Europe is one big Whispering Gallery. Supposing that Empiria and Kolossalia, two important countries, are deep in some big deal. The reporter, of course, goes direct to the fountainhead and asks about it. He is received politely but negatively and very possibly somebody tries to sell him a trial balloon.

But the reporter knows that the European structure is a house of cards. He knows that the diplomatic representative of every nation is as keen as he is to get facts. Thus if Empiria and Kolossalia are cooking a side deal, the Minister of Ruritania will welcome our reporter. Nobody is above a little swap occasionally. Count de Truffles, Envoy Extraordinary and Minister Plenipotentiary of Tinpotia, is usually ready to unbosom himself from behind his decorations.

**M**OST any newspaperman has a fund of stories—interesting incidents, anecdotes, reminiscences and bits of low-down on the higher-ups—which he can and will spill when in the mood. This is especially true of those who have followed the news trail in foreign lands. Witness the stream of interesting books that have flowed from correspondents' pens recently.

Witness, too, these stories from Leon L. Kay, United Press correspondent in London, obtained from the United Press Hell-box. Mr. Kay began his news-chasing on the Racine (Wis.) Times-Call in 1916. During vacations while an undergraduate at the University of Wisconsin he worked on the Racine Journal News, the Madison Capital Times and the English language section of the Polish Kuryer Polski in Milwaukee. After leaving Wisconsin, he was on the Seattle (Wash.) Star and the Bellingham (Wash.) American.

He began his newswork in foreign fields in 1922 as a footloose special writer for the West Coast Leader, of Lima, Peru, and the South Pacific Mail, Santiago, Chile. He became editor of the West Coast Leader and stringman for the U.P. in 1924; manager of the Lima U.P. bureau 1924. He became editor of the weekly Panama Times in 1925, rejoining the U.P. in 1926, serving successively in Arica and Santiago, Chile; Buenos Aires, Rio de Janeiro, New York, from 1928 to 1935, and in the London bureau from 1935 to date.

And there is possibly a biggish power, not quite top-drawer, that resents being left out and is not averse to mixing it up for the snobbier nations. Its officials often know just what's going on and will talk just to see the fun. Thus, our reporter gets his story from the most unlikely sources. He then goes back to see the men from Empiria and Kolossal and plays verbal poker with them and, gets his stuff confirmed, denied, or modified.

**SUPPOSE** a story is not worth staffing. How helpful are those old standbys of American re-write men, the newspapers? The European press, as a whole, "angles" its stories differently from the American press. The "lead" is almost unknown. They back into their stories. To the press here, what a king says (which isn't much) is more important than whether he's got his necktie on backwards.

Native stringmen and tipsters, old hands in their own way, have the same faults. They miss angles that a youngster in the States would grab. We ought to be used to it by now but we still foam at the mouth every time. The native news men literally have to be interviewed. They may have been walking around with a big story in their pockets for weeks and not "see" it.

On human-interest stories the British press and agencies, of course, are badly handicapped by the wide libel laws, the prohibition to quote all divorce case details, the Official Secrets Act, and they are badly hamstrung in discussing matters *sub judice*.

**GETTING** the news direct from the fountainhead is usually a fluke. Instances come to mind. The big day in Ipswich when Mrs. Simpson got her divorce she suddenly dashed out of the closely guarded gate near the Court in a fast car. Police smashed cameras and blocked the road with their cars. Unipresser Harry L. Percy got off to a good start, nevertheless, and chased her to London. But her London apartment was impregnable.

Percy phoned her home. Previously, a servant would always answer. This time, Mrs. Simpson herself answered and Percy got the only interview (a rather sassy one, to be sure) that anybody ever got from her in London during the abdication crisis. What had happened? Mrs. Simpson must have been near the phone awaiting a call from You-Know-Who when Percy got on the line.

Another instance. One of the recent Big Secrets here was the digging for Spenser's tomb in Westminster Abbey,

hoping to prove that Shakespeare was Bacon. Reporters assigned to the story got only insults. It was a ghostly business behind double screens with everybody under oath not to tell a word. Why? Nobody knows. It's an attitude.

Unipresser Joseph W. Grigg, Jr., was riding back in the bus after a hard day in Downing Street. Who should jump on the bus but three gentlemen of the Baconian Society that was behind the whole ghoulish affair. They began to congratulate themselves on having eluded the reporters. Then they discussed the whole day's messy proceedings in the ancient dust under the Abbey's flagstones. I leave it to you to imagine how hard our Joe's ears worked. Another pure fluke.

Joe trailed them to headquarters. When they found out how much he knew they broke down and told him the rest. On one condition—that their identities remain a Big Secret!

**AT** the outset, I mentioned macaroni. It happened to me in Barcelona while covering the Ebro offensive. I had to take time out for a cabinet crisis. The opposition reported the whole government being turned out. It would affect

the course of the war. Officials were like clams or unreachable.

Now, there was little food in Barcelona. I had to bring mine by car from France. I brought a lot of macaroni because it doesn't spoil. One of my native assistants was recovering from sickness. I was going to visit him and thought he might be able to digest macaroni. So I put a package in my pocket and carried it around all day, having been caught by the crisis story midway on my way to him.

I stopped at a Ministry to try once more and get the dope straight on the crisis. I lounged around the office of a high functionary trying to "make talk." You can always talk about food in Barcelona. The poor devils reminisce about the big meals they used to eat before the war. I asked this official what item of diet he missed most. "Macaroni," he said, his eyes rolling. Well, call me a liar, but I reached into my pocket and handed him a package of macaroni. I thought he was going to cry. He embraced me, Spanish fashion and arm in arm, we walked into the corridor where he gave me the real lowdown on the crisis.

Three amusing flukes, but that's how stories often are "staffed" in Europe.

## Sunday School Stories

[Concluded from page 7]

for fiction is restricted to lengths, 2,000-2,500 words. In these words give the story a happy, positive tone. Miss Stansell is constantly on the lookout for fast-moving, action-filled, character-building stories of high school age girls. Clever dialogue, if it forwards the action, is much desired. Articles on vocations for girls, how-to-make things, and 150 to 300 word shorts about girls who have unusual achievements to their credit are welcome.

**What to Do**—Miss Ardyce Woodside, Editor. This is the publication that both boys and girls, 9-12, read and neither wants to be slighted. Only occasional stories about boys or girls solely to the exclusion of the other are used. While the adult is in the background, there must be adequate sponsorship or chaperonage of all activities. They should be natural average children placed in situations in which they have or might easily find themselves. The average story of buried treasure or rescue will just about make Miss Woodside scream. Avoid stories of the falsely suspected child; and also stories that are too juvenile, such as personification of animals and plants. Happy, normal family situations are best—without orphans or urchins.

Stories of physically, mentally, or financially handicapped children can't click. A story of exemplary conduct and Christian character is the guidepost to a check. If you want to write about the Indian, do not place him in an uncomplimentary light.

**Dew Drops**—Miss Frances Cook Vance, Editor. Imagine that you are telling a story to children of from four to eight years of age and you'll have a conception of the market here. Guard against tacked-on rewards and too obvious lesson teaching. A touch of wholesome mystery will stimulate the plot. Stories must be realistic. Stories should develop out of what the children do and center on problems with which they are familiar. Short articles, 75 to 200 words, are purchased—they may be informational and dwell on handicraft. Also editorials up to 200 words are purchased.

Royce Howes, of the Detroit *Free Press* editorial staff, has turned out another mystery with Capt. Ben Lucias as the man who seeks out the "whodunnit" individual. We like Capt. Ben and we'll report later on our findings. The book is published by Doubleday, Doran, New York.



# I'm Not Shirking

[Concluded from page 5]

headed, "Let's Clean-up," or something similar, it would be old stuff and not be read. Therefore, this is what appeared in the paper, "Who Is the Best and Cleanest Housekeeper in Maroa?"—That head brought the returns that I had hoped for.

The editorial headlines found in most papers make my blood boil. For all they accomplish, the editorials might just as well be numbered One, Two, etc.

Would you, as an editor, permit your front page stories to be printed with the guideline as the sole head? Certainly not, because such a head would not tell enough about the news, yet that is precisely what you do with the editorial. Editorial heads are merely glorified slug lines.

**UNINSPIRED** editorials are seldom read, so I try, and usually succeed, to make mine fiery.

I find that there are two steps in writing inspired, literally speaking, editorials. The first is finding proper subjects. I have an entire week in which to select editorial material, and in that time there are several things that develop to rouse my ire. I become so enthused while writing my editorials that I am sorry when the end is reached.

The second step is "good" writing. There are two kinds of writing: One type is grammatically correct, the other type is grammatically correct—with the added qualities of enthusiasm, descriptive power, and emotional appeal. The latter kind is what I term "good."

My editorials must have "kick" to them or they will go unread, they cannot be merely a good example of rhetoric.

**I**N the fast-moving world of today, people like to read something with life in it. Of course, there is that scourge Libel with which to contend, but if a person is a rascal, then I say so in the editorial.

If there is a deplorable condition in the country, or in the city, I don't write:

"The AAA is a sad thing for the American farmer. Our foreign markets have been lost and the farmer no longer has initiative. Henry Wallace and Congress have let theory overthrow common sense and experience. Both have proved themselves incapable of good government."

Why not make it good and strong? My reader knows where I stand, so

I might just as well put on a good show. I find it creates much more interest to write thusly:

"The AAA is the most damnable and outrageous piece of legislation that ever befell the backbone of our nation, the hardworking, slave-like man, the farmer. With the nation facing the bitterest economic conditions in history, Wallace and Congress were silly enough to try a textbook theory which has reduced our former sturdy, independent farmer to a status little better than the Russian peasant. For the loss of our valuable markets, Wallace should be impeached from office."

This kind of writing, though here exaggerated for illustrative purposes, made people clamor for the editorial page back in the days of Horace Greeley. And people are no different today. The current reader gobbles up this kind of writing with the same zest he does turkey on Christmas.

**SUBJECT** matter for the editorial is not limited to the class of news interpretation. On my editorial page, I crusade, campaign, ridicule, reform, and the like. There is a definite need for some interpretation, but there is also a need for these other phases, a fact which most editors seem to forget.

The editorial page presents the same possibilities for a variety of subjects, I believe, as the front page, so I consider it a practice of a dullard to limit the editorial strictly to interpretation.

I find too, that the nearer the subject to the reader the more interested he becomes in the editorial. There is much editorial material in my own community that intrigues the reader far more than an editorial which raves about Hitler and Mussolini enslaving

another country. People like to read about what is going on immediately around them.

**READERS** can become acquainted with the Editor through the editorial column, I believe. Even in my own small community there are many people whom I do not know, but by showing the reader that I am definitely interested in his and the community's welfare he is beginning to know me.

Soon after starting my paper, I discovered that an electric railway running through the heart of the town had allowed its track bed to wear away, leaving the rails to protrude far above the street surface. The condition was terribly unsafe for driving, and it menaced the life and property of all those who drove the road.

The electric company was a good advertiser, but I decided to take a "crack" at it. After my bitter editorial, the towns people fell in line behind me, and in two months of campaigning together we managed to get the deplorable condition fixed. Though I ruined all advertising chances with the company, the friends I gained well made up all lost revenue.

With this experience and similar ones, I believe the community has grown to look upon me as a person, not a type, as many editors are regarded by their readers.

If the paper, through the editorial, will show a definite interest in community life and occasionally represent the cause of an individual, I feel it will prove to the reader that the newspaper really has a heart and is doing everything possible for the general welfare of both the community and the individual.

When the reader discovers that the editorial page is actively participating in the problems facing him and his community, I have found, he will be only too glad to read this section of the newspaper.

## How Can Weekly Newspapers Get More Advertising?

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**THE AMERICAN PRESS** 225 W. 39th St., New York

## Kiper's Kolumn

By JAMES C. KIPER

Executive Secretary,  
Sigma Delta Chi

**P**AUL R. LEACH, Washington correspondent for the *Chicago Daily News*, was enrolled June 22 the 10,000th member of Sigma Delta Chi. Leach was initiated by the Indiana University chapter.

From the original 10 to 10,000 in 30 years. On the surface, figures in this case do not mean much. The ten thousand mark could have been reached much sooner. But, from its very beginning Sigma Delta Chi has held to the principle that the quality of its members must be kept high if the organization is to serve as the guardian of the practical idealism for which it stands.

The fraternity can rightfully be proud of the fact that approximately 80 per cent of its members are today engaged in some phase of journalism—that in a profession which 30 years ago offered almost no formal preparation and had very little unification.

We believe Sigma Delta Chi has had a great part in professionalizing this profession of journalism. Those original ten at DePauw University had an idea, and other university and college students grasped it readily. The expansion policy has been made more exacting down through the years in order to keep the whole organization healthy, with its units existing only where the purposes can be successfully fulfilled.

Sigma Delta Chi could have had 30,000 members today, but we dare say it would not be the strong, purposeful and effective organization which it has become.

Leach, who happened to be the 10,000th initiate, is representative of the membership standards which Sigma Delta Chi strives to maintain. Covering Washington since November, 1934, for the *Chicago Daily News*, he previously served this newspaper in Chicago for 10 years. In 1932 Leach served as chairman of the news writers committee at both the Democratic and Republican national conventions in Chicago.

### SDX Will Publish Research Monographs

With the purpose "further to stimulate authentic research in journalism,"

### University of Iowa Chapter of SDX Reorganized



These men are the nucleus of the reorganized Sigma Delta Chi chapter at the University of Iowa. Left to right: Winston Allard (Oregon '36), graduate assistant in the school of journalism; D. Mac Showers, John von Lackum, secretary; Bruce Baumgardner, Dr. Frank L. Mott, director of the school of journalism; James Fox, editor of the *Daily Iowan* and president of the chapter; Baird McIlroy, Prof. Charles Sanders, and Darrell Huff (Iowa '36), graduate assistant.

the Sigma Delta Chi Research Committee has announced the forthcoming publication of an annual series of research monographs, the first of which is expected to appear next winter.

The new venture—Sigma Delta Chi's second major effort to stimulate journalistic research—is made possible by the grant of funds to the Committee by the 1938 convention. The first effort, one now firmly established, is the annual award of the Sigma Delta Chi Research Prize to an outstanding research work.

Selection of manuscripts for publication in the monograph series will be limited only by the excellence of the research work they describe, according to Mitchell V. Charnley, Department of Journalism, University of Minnesota, chairman of the committee. There is no limitation on subject matter beyond the stipulation that it must lie in the field of journalism.

"The Committee wants to consider any and all research works that come within this definition," Mr. Charnley said in announcing the series. "This means that the research may deal with local news or foreign correspondence, reader interest or circulation methods, editorial influence or advertising typography, political propaganda in the press or radio journalism—the possible fields of interest are far too many to describe."

Manuscripts for the Committee's consideration, or questions about the series, should be addressed to Mr. Charnley at Minneapolis. Though the size of the monographs will be limited, there is no limitation on length of manuscripts. Should the work selected for publication be too long for publication in monograph form, the author may be asked to condense portions of it.

In addition to considering works for the monograph series, the Committee is also judging entries for the 1939 Research Prize. Entries for this prize, ac-

cording to regulations, must be "journalistic research works published between October 1, 1938, and September 30, 1939, or completed in manuscript form during that period." Entries should be sent to Mr. Charnley.

Other members of the Research Committee are W. S. Gilmore, editor of the *Detroit News*; Cyril Arthur Player, of the *Booth Newspapers*, Flint, Mich.; Chilton R. Bush, Division of Journalism, Stanford University; and Fred E. Merwin, School of Journalism, Syracuse University.

### SDX President Names Watson Historian

The appointment of Elmo Scott Watson, editor of *Publishers' Auxiliary*, Chicago, as national historian of Sigma Delta Chi, professional journalistic fraternity, has been announced by George A. Brandenburg, Chicago correspondent of *Editor & Publisher* and president of the fraternity. Mr. Watson is vice-president in charge of undergraduate chapter affairs of Sigma Delta Chi.

In addition to his duties as editor of *Publishers' Auxiliary*, Mr. Watson is an instructor in the Medill School of Journalism at Northwestern University. He is author of several historical books on journalism and is well acquainted with the history of Sigma Delta Chi.

### ACCORDING TO—

"Congratulations on a substantially fine job. This is my first communication to *THE QUILL* in many years, but I have always read it with interest."  
—MERRIL V. REED, Vice-President, Sales Management, Inc., 420 Lexington Ave., New York City.

"I have been a reader of *THE QUILL* for a half-dozen years and have been especially pleased with the many improvements made in makeup. It seems to me that the magazine has improved a thousand per cent in makeup during the last few years."  
—W. EMERSON RECK, Editor, *College Publicity Digest*, Midland College, Fremont, Nebr.



# WHO · WHAT · WHERE

JOHN A. BABB (South Dakota), city editor of the Sioux City (Ia.) *Tribune* the last two and a half years, has bought the Mount Vernon (S. D.) *News*, a weekly, taking possession Aug. 1. Babb was graduated from the University of South Dakota in 1927, joining the *Associated Press* staff in Columbus, O., after receiving his A.B. degree in journalism. After a year in Columbus, he was transferred to Cincinnati as night editor, where he served four years. He then joined the Toledo, (O.) *Blade* as night editor, remaining there four years. He joined the staff of the Sioux City *Tribune* in June, 1936. Between high school and university he worked three years at the profession in South Dakota.

FREDERICK H. KURY, sales manager of the Newspaper Enterprise Association, better known as NEA, Inc., has bought all the outstanding stock of the *Advance News* and the *Rural Post* of Ogdensburg, N. Y. Mr. Kury has had more than 20 years' experiences in the editorial and business side of newspapers, 15 of them on the editorial side. He served the Pittsburgh *Press* as a feature writer, city editor, financial editor and Washington correspondent. He joined NEA six years ago as assistant business manager.

BOBB BLISS (Iowa State), editor of the *Iowa State Student* in 1937, is now associate editor of the *Cooperative Consumer*, a bi-weekly organ of the Consumers' Cooperative Association, Kansas City, Mo.

FRANK E. MULLEN (Iowa State) has been placed in charge of advertising and publicity for the National Broadcasting Company, New York City. He formerly was educational director for the company.

JOHN McCLELLAND II (Stanford) left the *Sacramento Bee* June 1 to become associated with his father in the publication of the *Longview* (Wash.) *News*.

RALPH OVERTON (South Dakota State) has taken the position of news editor of the *Pipestone* (Minn.) *Leader*.

LEONARD EKBERG (South Dakota State) is now an advertising salesman for the *Redwing* (Minn.) *Daily Republic*.

RAY ABEL (South Dakota State), an instructor of printing at the Omaha (Neb.) Technical High School, was recently married to Miss Jacqueline Sypherd, of Omaha.

FRANCIS A. WESTBROOK (Missouri) is on the editorial staff of the *Burlington* (Vt.) *Free Press*.

RICHARD GORTON (Missouri) is a reporter for the *Fort Worth* (Tex.) *Press*. Gorton was president last year of the Missouri chapter of Sigma Delta Chi.

## Personal Paragraphs



G. B. Dealey

On Oct. 12, G. B. Dealey, publisher of the *Dallas News*, begins his sixty-sixth year of service with a single publishing firm—the longest record of its kind in American journalism. In this connection, a new portrait of Mr. Dealey will be exhibited in the Art Gallery at the State Fair of Texas. This oil painting, pictured above, was executed recently by Douglas Chandor, renowned British painter who now makes his home in this country.

Mr. Dealey, who will be 80 on Sept. 18, was born in Manchester, England. At 11, he embarked with his family on an America-bound sailing vessel and, after a voyage of six weeks, landed in Galveston. On Oct. 12, he became an office boy for the *Galveston News*, parent paper of the *Dallas News*, which he helped to establish in 1885.

Business manager of the *Dallas* paper from its start, Mr. Dealey became manager, vice-president and then general manager of the company in 1906. Thirteen years later, he became president of the firm; and in 1926 he and his associates bought stock control of the paper.

Under Mr. Dealey's guidance, the *News* became the outstanding newspaper of the Southwest. The civic and political leadership of the *News*, and its many recognized achievements, brought in 1935 the distinguished service medal of the University of Missouri School of Journalism.

Mr. Dealey was elected an honorary member of Sigma Delta Chi at the national convention in Dallas in 1936. He takes an active interest in the Dallas alumni chapter, helped to plan several Founders' Day dinners, and served as editor in the chapter's most recent initiation, held jointly with the Southern Methodist University undergraduate chapter.

EDWARD K. THOMPSON (North Dakota), former picture editor of the *Milwaukee* (Wis.) *Journal*, is now on the editorial staff of *Life* magazine.

PARKER THORNE (Indiana '36) joined the *Coin Machine Journal*, Chicago, on Aug. 1 as assistant advertising manager in charge of market research.

Second in scholarship among the 34 professional fraternities on the University of Minnesota campus during the 1937-38 school year was Sigma Delta Chi, professional group for men in journalism, figures released by the registrar's office show.

With an average of 1.862, Sigma Delta Chi's scholarship was the highest of all professional groups on the main campus of the university, but was bettered by Alpha Zeta, farm campus honorary, with 2.004. General average of all professional fraternities was 1.459, and of all men 1.262.

The Sigma Delta Chi record was substantially better than in any of the 16 previous years for which records are available, although it has stood well up among professional groups for several years. FORREST JENSTAD, now with radio station KSTP, Twin Cities, was president of the Minnesota Sigma Delta Chi chapter last year.

E. A. Stackpole, president of the Nantucket Historical Association, who was a printer's apprentice before becoming a member of the staff of the *Nantucket Inquirer and Mirror*, is an authority on Nantucket, early shipping and whaling. Already the author of four lively books for boys which also have been read with interest by adults, he is the author of the recently published "Mutiny at Midnight," the adventures of Cyrus Hussey aboard the whaler *Globe* in the South Pacific from 1822 to 1826. (William Morrow & Co., New York. \$2.00.)

## Protect Your Fraternity Name



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## When the Government Controls the Press!

**AS** a suitable and significant follow-up to two recent *QUILL* articles—Willmoore Kendall's provocative and still debated "Should the Government Take Over the Press?" and Louis P. Lochner's more recent "News Gathering in Nazi Germany," we would like to bring you the report on Nazi press stewardship which appeared in an *Associated Press* dispatch.

You may have seen the article, as it appeared some weeks ago. Perhaps you didn't. At any rate, we feel it warrants further printing and distribution, particularly among newspaper people. So, with the permission of the *Associated Press*, here is the dispatch:

BERLIN, June 12 (AP).—Since the Nazis' rise to power in 1933 more than 6,000 publications—books, periodicals and newspapers—have passed out of existence.

Six years ago the official German Press Almanach listed 4,703 daily newspapers. Today this figure has been reduced to approximately 2,000.

More than 1,500 persons have been ousted from journalism by Dr. Paul Joseph Goebbels, Minister of Propaganda and Public Enlightenment, with the observation that they represented "unqualified elements."

Strict orders were issued long ago that no Nazi party member must be seen in public reading any newspapers other than official party organs. All party members, government and state officials and employees also were urged to cancel their newspaper subscriptions and subscribe to a party organ. This helped greatly to eliminate the non-Nazi press, as no one in party or government position dared to oppose this "urging."

Nazi policy towards newspapers in Germany is best illustrated by this statement of Max Amann, president of the Reich's Press Chamber: "National Socialism knows only one press, and that is a press run by National Socialists for National Socialists."

The same fate which befell the non-Nazi newspapers has been meted out to religious organs. Amann once stated there were no more Protestant or Catholic dailies left.

**ONE** method applied in eliminating non-Nazi publications has been the forced incorporation of these journals with purely Nazi publications. Editorial and publishing staffs were given the choice of living up to expectations or clearing out. Another way was the accusation from Nazi publications that they were fostering "liberalistic and Free Mason" tendencies.

The *Reichsbote*, once widely read by Monarchists and the favored organ of Empress Auguste Victoria, first wife of Ex-Kaiser Wilhelm, was attacked by the Nazi press—before it was eliminated altogether—for having printed an advertisement of an eastern trip to Palestine.

The *Reichsbote* was accused of offenses amounting to high treason for sabotaging National Socialism "by inducing Germans to spend money among the Jews, where as every penny was needed at home."

Other Monarchist organs eliminated were the *Daily Kreuzzeitung*, founded in 1848 and regarded as the last mouthpiece of the Hohenzollern family, and *Der Aufrechte*, semi-monthly periodical which was in existence 19 years.

# AS WE VIEW IT

**ONE** of the first tasks of the Nazi regime was the elimination of the Communist press in Germany; next came the Socialist newspapers. Prominent among the Socialist organs to fall by the way-side were the *Vorwaerts* of Berlin, founded in 1883, and the *Muenchener Post* of Munich, founded in 1887.

The end came for Jews, half-Jews and even quarter-Jews in Germany's newspaper life with the introduction of Adolf Hitler's "iron rule" for the nation's journalistic profession in October,

1933. The Fuehrer made Aryan descent and Nazi patriotism primary professional qualifications.

His decree spelled death, too, for most of the democratic and liberal newspapers, a great number of which were owned by Jewish publishing houses.

Prominent among Jewist publishing houses were the *Ullstein Verlag*, which published a series of newspapers, and the *Mosse Verlag*. Outstanding among the Ullstein publications was the *Vossische Zeitung*, one of the oldest papers in Germany. It was founded as a weekly in 1704 and from 1824 until its end on March 31, 1934, appeared as a daily.

**T**HE day that this venerable newspaper went out of business was a black one for many of the nation's old, established newspapers.

Among others, it marked the end of the 203-year-old *Hamburgischer Correspondent und Hamburgische Boersen-Halle*, leading trade and shipping organ, the *Hamburger Neueste Nachrichten*, the *Hamburger Acht Uhr Abendblatt* and the *Hamburger Mittagsblatt*.

One of the most recent newspapers to be eliminated was the *Berliner Tageblatt*, one-time leading democratic organ and one of Berlin's dailies best known internationally. It ceased publication on last Jan. 31.

After German absorption of Austria, old and widely known papers like the 175-year-old *Wiener Zeitung*, the *Neuigkeits Weltblatt* and the *Kleines Volksblatt* disappeared while the *Neue Freie Presse*, the *Neue Wiener Journal* and the *Neue Wiener Tagblatt* were amalgamated into one German organ.

**SUCH** is the fate of the press in the hands of a political party which, in turn, is in control of the Government! Of what happens to the newspapers that survive, we refer you to Mr. Lochner's report in last month's *QUILL*.

Can it happen here? Possibly—who knows what is ahead in the years to come? But much depends on the press itself—on the way it does its job from day to day, on its gaining and holding the respect and confidence of the public.

## Editorial Energy!

**T**HE article on editorial pages by R. E. Stoutenborough, which appears in this issue of *THE QUILL*, shows the energy, the ideals, the determination and the professional attitude that graduates of journalism schools are carrying into practical journalism, particularly in the weekly field where they have an opportunity to make their mark more quickly than in the metropolitan field. It also proves that an editorial page can be a vital part of a country weekly—providing the editor will take the time to make it such.

The weekly newspaper field in America offers an outstanding opportunity to the young man seeking a career in journalism!



## Mickey Finn

[Concluded from page 9]

was a commuter from New Rochelle—and needless to say Mr. Lantz was sold a bill of goods before he reached his destination.

Lank started working at the Bray Studios the following morning as an "inker"—tracing on celluloid sheets the drawings the regular animators made. He was making money as a cartoonist at last. Eleven bucks a week! Boyoboy!

To be a sport cartoonist, however, still was Lank's goal. A baseball weekly bobbed up in New York and the cartoons appearing in it were not so hot. Lank brought some of his samples down to the publisher one noon hour and was hired. Fortunately he did not quit his job at Bray Studios, grinding out the extra work at night, for at the end of the baseball season the weekly died.

But the breaks continued to break right. Woody Cowan, who had been drawing sport cartoons for the George Matthew Adams Service in New York, quit to do a comic strip for a rival syndicate. Lank dove into the scramble for his job—and came up with it. And held it until he landed the Mickey Finn strip with McNaught three years ago.

**DOES** he miss the old sport whirl? Most certainly! Especially the fellows with whom he covered fight camps, ball games, et al. But being a comic strip artist has its advantages, too. A sport cartoonist has to do a certain amount of traveling to cover the big events of the day properly, and Lank long ago had his fill of moving around.

As the daddy of "Mickey Finn" he is able to enjoy the comforts of home and so regulate his working schedule that he can get in a round of golf nearly every day.

"A cop in Port Chester was the inspiration for Mickey Finn," Lank told us. "His name is Mickey Brennan and I got the hunch one day while watching him handle a bunch of kids at a school crossing. All the kids stopped to talk with him and he knew them all by their first names. It struck me that there might be room in the comic strip field for a big lovable cop character—not one like the old slap-stick I remembered as a kid, Clarence the Cop, but a real wholesome character whose adventures, problems, laughs and heartaches would be the kind the average American family can match with their own.

"It was a lucky hunch!"

THE QUILL for September, 1939

## Newspapers

[Concluded from page 12]

anyone else to have faith in ourselves or in it.

**I**N his recent book, "The New Deal in Old Rome," Henry Haskell, editor of the Kansas City *Star*, points out that Rome sought to establish a unified yet free society with a minimum standard of living. Rome failed and the problem still persists. The age-old fight between the have's and the have-not's goes on and on. We and generations before us have grown up in a capitalistic society based upon the profit motive, free enterprise, competition and all that.

In very recent years, we have seen in this country an effort to fasten some gadgets of Socialism on the engine of capitalism and of course there have been some noisy backfires.

To some, these indicate that the country is going to blow up. A compelling safeguard against this is that our democracy is cumbersome and unwieldy.

There is no panacea for this conflict of human emotions, but there are some very simple, homely and potent remedies. Among these remedies are good will, which is God's will, mutuality, tolerance and understanding. They are equally effective in private affairs and in public affairs.

It is our job as newspaper makers to administer these remedies.

**W**E must function with accuracy of fact, accuracy of expression and accuracy of spirit.

We must learn to appraise news at its real worth.

We must resist propaganda from high sources and low, morning, noon and night.

We must be understanding, we must be tolerant, we must be fair.

"All right," you say. "But what am I going to get out of it?"

The material recognition that you deserve should be yours and the happiness that comes from a good job well done.

But take it from one who has played the course for a long time, you will get no more out of it than you put into it. Very few make holes in one. But play against par day after day and you will have a lot of fun.

## ACCORDING TO—

"I believe I enjoy each issue of THE QUILL more than the last."—SAM JUSTICE, Charlotte (N. C.) *Observer*.

*We speak  
your language*

### ON PROBLEMS OF

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A nation-wide non-profit service  
supported by Sigma Delta Chi, Professional Journalistic Fraternity.



## A Little Lesson From

Sometimes Big Successes, in any field, are the result of an accidental idea. Advertising offers strange examples: the newspaper is rich in them. A layout artist created what was supposed to be a one-time illustration, of a cat asleep in a Chesapeake and Ohio pullman—to visualize the thought of trouble-free slumber . . . called the tab' "Chessie." The public responded with a wave of approval. And "Chessie" was made the *feature* of the railroad's advertising. Now come the kittens!

Chessie's  
Family

Editor & Publisher keeps pace with the NEW and the IMPORTANT creations of newspaper advertising . . . chronicles the entire life of *all* streamlined movements of modern journalism . . . contains ideas and suggestions, the reading of which has catapulted embryo newspaper workers into professional stardom. Editor & Publisher is issued fifty-two times a year and is therefore served red-hot. The men who do this job are successful journalists themselves. \$4.00 for a *year* of Editor & Publisher seems very little to pay for Opportunity's door-opener.

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Times Building    Times Square    New York, N. Y.